

HIGHLAND DRESS

AND HOW TO WEAR IT



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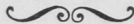
It contains valuable information on
Highland Dress, Scottish Tartans and Highland Dancing

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The following has been compiled by the Calgary United Scottish Games Association from various authorities. The object in view was to assist competitors by giving a brief outline as to the proper Highland dress and the correct method for wearing same. Also to clarify and assist teachers as to the proper positions and methods of Highland Dancing, and to make more uniform the Sailors' Hornpipe and the Irish Jig. It is also possible that Judges, using the following suggestions, will help to make the Standard of Judging more uniform. If any one of these objects, or part thereof, has been, or can be, accomplished, then the Association will feel that its work has not been in vain.

TARTAN

The name "Tartan" is one which was not familiar to old highlanders, they being accustomed to the Gaelic form of the word "Breacan," but tartan is one of the romantic words in our modern Scots vocabulary. Anything which has romantic or historical associations always has a very great power of attraction, so that the tartan kilt, through many years of depression and discouragement, held its own and triumphed. The original use of the tartan kilt was not so much to show the tribe or clan to which the wearer belonged, but rather to show the rank or position he held. The clothes of servants bore but one color; rent-paying farmers, two; officers, three; chieftans, five; while the King or a Chief could claim six or seven. Gradually each clan took to wearing the same tartan, thus it came about that clans and tartans became associated. Time evolved sub-divisions of each clan tartan, and we find sometimes many variations of the one tartan. The chief and his family wore a dress sett; those engaged in hunting wore a specially distinctive form, and there were also mourning and family setts, but these have been lost sight of through time.

After the rising of 1745 the use of tartan was sternly repressed by Act of Parliament, and those seen wearing it were liable to be shot. Because of these and other restrictions many highlanders left their native haunts, but the kilt remained through many vicissitudes and served as a reminder of their race and customs.

The general direction as to how the modern Highland Dress should be worn, in ordinary dress, evening wear, and highland dress for Levee, is copied from the General Directions laid down by the Kilt Society, Inverness, Scotland.

ORDINARY DRESS

- BONNET Highland Bonnet or Glengarry.
- JACKET Tweed Jacket, with or without cuffs or shoulder straps.
- VEST According to taste of wearer, preferably tweed to match Jacket.
- KILT Clan or Family Tartan. Shoulder Plaid optional.
- NECK TIE According to taste of wearer.
- HOSE Ordinary Knitted Stockings; neat, not too wide turnover.
- SHOES Black Brogues; ordinary material, no buckles.
- ORNAMENTS Crest, St. Andrews Cross or Badge of Comunn an Fheilidh (The Kilt Society) being the Thistle in bonnet, and Sgiandubh. Kilt Pin optional.
- SPORAN Hogskin, Leather or Fur (without undue ornamentation).

At Funerals, ~~Ornaments~~ should be covered with Crape.

EVENING WEAR

- JACKET Black or rifle green doublet tunic or coatee, with silver Celtic, crest, or black buttons.

- VESTSame as Jacket. or red, white or tartan.
- KILTClan or family tartan, fine material.
- NECK TIEBlack or white bow, or jabot.
- HOSEClan or family tartan, or diced.
- SHOESPatent leather brogues with buckles (or curainn, without buckles).
- ORNAMENTSSgiandubh. (Optional, patent leather waist belt, worn either outside or inside waistcoat, with silver clasp, dirk and belted plaid with silver shoulder brooch and kilt pin).
- SPORANWhite hair, or leather; silver gilt or mounted.

Jacket and vest of the same tartan as the kilt, with silver buttons, is sometimes worn. Powder Horn is sometimes worn as an ornament on special occasions.

For ordinary evening dress, the plaid, brooch and dirk are not usually worn, and a black bow (or sometimes Jabot) is usually worn as neck tie.

HIGHLAND DRESS

(For Levee)

As laid down in instructions issued from Lord Chamberlain's Office.

DRESS

- DOUBLET(not necessarily buttoned) of velvet, cloth (any dark color) or tartan.
- WAISTCOAT(If Doublet not worn buttoned up) of velvet, cloth (any color) or tartan—cut high.
- DRESS KILT
- DRESS HOSE
- PLAID(either "Shoulder"—worn long round body and over left shoulder, or "Belted"—worn on left shoulder and round waist).

SHOULDER BROOCH—For Plaid.

DRESS SPORAN—Any pattern, of hair, fur or skin.

Dress Sporan Strap or Chain, any pattern.

HIGHLAND BASKET HILTED SWORD—black leather (or metal mounted) Scabbard.

CROSS BELT OF LEATHER (or metal mounted) for carrying the Sword, worn over right shoulder.

DRESS DIRK

WAIST BELT ...Of leather (or metal mounted) with buckle, for carrying Dirk. (This is optional, as dirk can be carried on belt worn under Waistcoat or Doublet).

DRESS“Skean Dhu” worn in Hose.

PINFor Apron of Kilt.

JABOTLace (lace, silk, satin or lawn stock).

CUFFSLace.

DRESS SHOES ..(With Buckle), or brogues, black leather, for evening wear, buckle optional).

HIGHLAND

BONNETCrest or Badge worn in it—with Feather or Feathers for those entitled to them.

NOTE—Highland Pistols and Powder Horn may be worn.

The following hints have not been copied from the kilt book but have been compiled from rules laid down by various recognized authorities.

THE KILT—Should be worn so that the edge is not below the

centre of the knee when standing erect, or nearly touches the ground when kneeling—one inch from ground.

THE SCARF PLAID—Should be folded twice the long way of plaid, and then doubled across and put over left shoulder, doubled edge to left, fringes to reach about the level of waist; then carry one end back over shoulder to right, under right arm, and across chest over left shoulder under the other portion of plaid. The shoulder strap is then fastened over both, and plaid opened out to cover left arm.

THE BELTED PLAID—Is fastened by the strap round waist under waistcoat, and top end to left shoulder by brooch. The fringes at top of plaid should hang down in front. The back of plaid should come within two inches of bottom of kilt. In no case should plaid be lower than the kilt. The brooch should be worn in front of the shoulder.

THE HOSE—Should reach to top of calf and be secured under the fold by garters, showing small piece of tartan, or solid colored ribbon on outside of leg. Color to harmonize with kilt.

THE DIRK—Is worn at right side suspended from waistline and should show in front of right edge of jacket.

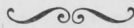
THE SKEAN-DHU—Is worn in hose on outer part of right leg.

THE BONNET—Should be cocked and should just touch right ear.

THE KILT PIN—Should fasten both aprons together and should be placed at right-hand lower corner of upper apron, about $1\frac{1}{2}$ -3

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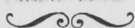
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THE "FULL DRESS" HIGHLAND COSTUME FOR BOYS

--The "Full Dress" Highland Costume for boys comprises:—Green Refine, Velveteen, or Black Vicuna Doublet and Vest, Clan Tartan Kilt, Tartan Trews, Clan Tartan Shoulder Plaid or Belted Plaid, Hair Sporrán, Clan Hose, Leather Brogues, Tartan Tie (and if desired, Lace Ruffles),

Accessories are Dirk, Skean Dhu, Fancy Kilt Pins, Colored or Tartan Garters.

DRESS SUITABLE FOR GIRLS—When girls are to be judged for Dress Suitable for Girls, a pleated skirt or (sometimes a kilt) should be worn, a coatee or open tunic over lace front or blouse, with belted or scarf plaid fastened with brooch. Clan hose with flashes to harmonize with colors of kilt. Bonnet with badge and feather (quill preferable) Kilt Pin, Lace Collar and Cuffs, Lace Ruffles, etc. No sporrán, dirk or Skean Dhu to be worn.

HIGHLAND DANCING—The Highland Fling, Sword Dance, Shean Triubhais and Reel O Tulloch are primarily dances for men and therefore they should be judged as such.

HIGHLAND FLING—Is considered to be the standard for Highland Dancing, and any tie in Aggregate Events is given to the Competitor who holds the highest marks in the Fling, or the tie is danced off with this dance.

SWORD DANCE—Is just what the name implies, and in days gone by the competitor was expected to be as proficient with the sword as a weapon as he was at this dance.

SHEAN TRIUBHAIS—Is of a later date and was composed after the rising of 1745. After this rising the Highlanders were forbidden to wear the kilt, so the Shean Triubhais—meaning ("Old Pants") was intended to be more or less a form of "Burlesque" on Highland Dancing. The circular motion of the hands was the dancer's way of drawing attention to the "trews." At the close of the dance he had visions of the day when he would again be allowed to wear the kilt, and so could not refrain from breaking into Quick-Time and doing a few steps of the Highland Fling. The correct dress for the Shean Triubhais is Trews, or Knee-Breeches of tartan with three-buttoned knees, check hose, tunic, plaid, etc.

The following rules, for Highland Dancing, have been adopted with a view to standardization and guidance, to Judges, to Competitors, and to Teachers.

The points to which particular attention should be paid come under two headings, viz.: (a) Execution; (b) Style. The items which are embodied under these headings are applicable to all the Highland Dances except where otherwise mentioned.

(a) EXECUTION.

1. Exactitude, neatness and precision in 1st, 2nd, 3rd, 4th and 5th positions. The movements should be clean, close and crisp.

2. Footwork generally well up on the ball of the foot from start to finish, toe must be pointed accurately, always downward except in toe and heel steps.

3. Legs firm but supple and the knees well turned out so that the apron of the kilt hangs flat.

(b) STYLE. The dancer's general appearance has its part to play in forming style.

1. Head should be slightly turned to same side as the pointing foot, but not looking down.
2. Body erect and manly, good carriage, suppleness.
3. Arms gracefully and naturally raised in semi-circular form, elbows slightly above and in front of the line of the shoulder, palm or hand turned partially towards the face, thumb touching first two fingers. When an arm is akimbo, the elbow should be in direct sloping line from the shoulder.
4. Movements general appearance of lightness, grace and ease combined with strength. Competitors to combine these movements spontaneously and unconsciously.

HIGHLAND FLING.

1. Six steps to be danced.
2. Each supporting foot should be placed as near as possible to the same spot. Imagine the spot to be the centre of a circle and the working foot the radius. This and positions should be especially noted in all turning movements.
3. Both hands up when back-stepping. Only one hand up in all other movements except "rocking" when they are usually akimbo.
4. In commencing to turn in any step the first point must be at the side, body facing front, turning only on second beat of bar.
5. The working foot to be vertical when up against the supporting leg or going around it, heel below knee whether before or behind, instep level with calf of leg into which it might fit.
6. In "back-stepping" the working foot should be again vertical and slipping closely around the back of calf of supporting leg before being lowered, without changing position on the floor. (Keep Time).
7. It is suggested that if judges do not approve of the side-step competitors should be informed beforehand.

8. When finishing the last step there should be only round the leg movement, i.e., four equal beats without a double beat or flourish when finishing.

9. Time—each step—or eight bars of the music, to take twelve seconds.

SWORD DANCING.

1. Four slow, and one quick, steps to be danced. Two broad swords preferable to sword and scabbard.

2. The first step is the balance step, *Pas de Basque*, which may be termed the foundation step in this dance. It should be done on the first four beats and not the last four. It is a light springy step with no exaggerated movements, with three decided movements. Tempo 1 and 2. The music should be slow with a quick step.

3. Pointings and turnings, which are most important, should be carefully watched by judges who should not solely concentrate on competitor touching the sword. In the first step turning should be made midway between the sword points.

4. High Cutting should be done twice with each foot. The shuffle is permissible but is considered a more elementary movement.

Points to Note in High Cutting.

(a) The double beat should be evenly timed.

(b) Arch of working foot behind calf of supporting leg.

(c) A light spring, with no excessive movement, freely done.

Foot firm with toe pointing downward.

5. When crossing or turning round sword points both feet should be as close as possible to the sword points.

6. Toe and heel. Competitors are apt to run away from the usual tempo. In this and all pointing steps the toe must always touch the floor.

7. Quick-time step. Both hands high, not swinging low.
8. Time—once around the swords, or sixteen bars of the music to take 26-28 seconds; Quick time 20-22 seconds.

REEL DANCING.

1. Steps should be varied, not merely cutting.
2. Unless the Reel O Tulloch be designated, Reel dancing means the Highland Reel, i.e., Continue the figure 8, no swinging of partners.
3. In team dancing all dancers should do the same step at the same time.
4. Time—one full fling or strathspey step and figure 8, or sixteen bars of the music, to take 24 seconds. Quick time to take 16 seconds for the same movements.

REEL O TULLOCH—Consists altogether of "Quick-time" with a variety of steps—balancing, swinging, cutting, etc. No slow time or figure 8 movement. If slow time with fling steps or figure 8 is used it may be designated as "Strathspey and Reel O Tulloch." Time same as reel.

SHEAN TRIUBHAIS.

1. At least four slow and two quick steps to be danced.
2. Several varieties of steps, style and gracefulness being essential. Movements should be neither too slowly nor too labored in execution.
3. Both arms should move simultaneously in certain steps, being raised in semi-circular from above head similar to Highland Dances.
4. Repetition of steps should be avoided.
5. A raised arm never to be lowered in front of the face.
6. Time—each step, or eight bars of music to take 16 seconds
Quick-time—eight bars of music to take 10 seconds.

N.B.—No more than six slow and two quick steps to be danced

by professionals and four slow and two quick by amateurs.

IRISH JIG.

1. Irish Jig dancing should be judged largely on footwork, hence special attention should be paid to the number of taps on the floor.

2. No jinglers or wooden-soled shoes to be worn but toe and heel plates (taps) are permissible.

3. All burlesque and vaudeville "stunts" should be eliminated.

4. There should be no quick-time in an Irish Jig.

5. Time should be about 12 seconds for sixteen bars of the music or for one step of the dance.

SAILORS' HORNPIPE.

1. All steps represent some form of a sailor's daily work, hence such as pumping, hauling, on the outlook, etc., should be done as in actual work and expressive of the action. Special attention should be paid to the pumping step, as a pump is not generally moved along the deck while it is being operated.

2. Clean, crisp footwork with every beat distinct and easily seen and heard.

3. All steps must be genuine "Sailors' Hornpipe" or "Jack O Tar" steps. Introduction of jig or tap steps will count heavily against the competitor.

4. No excessive flourish at the beginning or end of dance will be permitted. A cutting step without hand action, at the finish, is considered incorrect.

5. Soft-soled shoes only, are permitted in this dance. No taps or heel plates allowed.

6. No quick-time is permitted in this dance.

7. Time should be about 15 seconds for one step or for 16 bars of the music.

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